

destroyed. Nature to herself is in this respect always true and consistent. It is in Nature almost only that we perceive the sublime, in the defiles and among the masses of the Pyramids or St. Bernard. St. Peter's or the Pyramids would afflict us with a sense of our own littleness; but sublimity, unlike grandeur, does not require size as an essential feature; and if we find it in art—it is to Michaelangelo we must turn. We may observe it, I think most strongly, in parts of the "Last Judgment," some of the Sybils, and Jonah, in the Sistine chapel, the figures in the spandrels of St. Peter's dome, the Brutus, the Uffizi, and, above all, in the statues of Lorenzo and Julian de' Medici at Florence. A mysterious dread is excited by all these works, but if I remember rightly, missing in the British Museum. Now, the outlines of all these and the celebrated statues on the Medici's tombs, contain much of the picturesque—much that is roughly and strongly angular—but of beauty, as expressed by the Apollo or Venus, little, if anything. Indeed, it is no deduction from this wonderful artist's merit to say that his idea of such beauty was of the faintest and roughest kind, and it been otherwise, he would not have been what he was, the expander of the sublime.

We may trace the downward change to greater picturesqueness, still retaining much of the sublime in Tintoretto, who professedly practised his manner of drawing, continued by S. Jorda, who carried it in his ordinary works to actual picturesqueness, often verging on the merely fanciful. We have here a chain of picturesque outline which leads us to the sublime.

The graceful leads us up through the beautiful to the majestic, the noble, the grand; but pass that barrier, and the beauty, which decreased gradually as we ascended, will have almost disappeared. It is to this point Raphael accends, but his sense of the beautiful, before the picturesque prevents his more than approaching Michaelangelo in the sublime; and of these two, the most perfect expressions of form, each in his way is the most perfect master.

It is the same, as far as my experience goes, in architecture. Gothic architecture being essentially picturesque, does often in our most noted European cathedrals produce the sublime:—

"How reverend is the face of this tall pile!
Whose ancient pillars rear their marble heads
To bear aloft its arched and ponderous roof,
By its own weight made steadfast and immovable.

It strikes us awe
And terror on my aching sight.

Give me thy hand, and let me hear thy voice.
Nay, quickly speak to me, and let me hear
Thy voice,—my own affrights me with its echoes."

Though much of the sublime and shadowy dread which characterises this passage, arises from the feeling of the person speaking, yet I am sure that only a Gothic cathedral could produce it; and it bears internal evidence of being a Gothic cathedral of which Congreve was speaking when he composed this fine passage (from "The Mourning Bride").

The architecture of Greece has little that is picturesque about it, as it stands for our consideration when restored, but is eminently beautiful, as far as architecture can be, in all its phases, in after times; but the original existing examples of that are so few, and so much being lost to us, it is but fair to allow that it did probably express as much picturesqueness as may be found in its better known statuary.

Picturesqueness, then, so far from being an inferior quality to beauty, or synonymous with it (as I believe it is not unfrequently considered), is, I think, a most important and separate one; and seeing its close affinity with the sublime, the noblest character an artist can express should form an especial object of our study.

It seems to me that the architect should guard against the dreamy pleasure excited by what is termed the association of ideas. From this blinding cause have arisen many of the poorest imitations of the day. However much the artist may delight in identifying himself with the past, he should remember that it is past; that the public—the world—has its

tastes, habits, ideas, character, and life, as strongly shown and determined as they ever were in the history of mankind; and that he cannot drive us back to a period which, however it may suit his individual taste, is not our period. In vain shall a modern Decalogue cast stones behind him to vivify the dead—they will remain lifeless;—in vain did revolutionary France adopt the names and dress of dead Rome;—in vain does this or that man call us back to the days of a Henry or a Charlemagne;—we will adopt the garments of no past age or nation. As we are, we are. Of what are we ashamed? Is it of the spirit of the age? It should be our glory and thanksgiving to have lived in this time—a time our fathers longed to see, for which our great men suffered and fought and died, and of which our architecture should be a type. What do such men seek in the past, when the present may not afford them? But they turn their backs on us as dull and master of fact, and carry that strength to the imitation of the past which should be used for the development of the future. The future antiquary will judge of these aught when he shall say that those who might have evoked the true spirit of art in these times, wasted their knowledge in the raising of false ghosts. In renouncing this pleasure of association of ideas in architects, we do not wish to abjure the proper enjoyment of it, but only so far as it leads to a biased belief in the proper existence of any particular style, or that in advancing novelty we seek to destroy the past or the existing. And in our study of those styles with which are connected such names as Palladio, Wren, Wykeham, Michaelangelo, we may well love to be led and influenced by their example, for they were a noble and deathless race, whose spirits, though invisible, still exist, and by the strength of their genius still live to us at this day. Their courage, their opinions, their intellect and imagination, still influence us, excite, encourage, instruct, and delight us. By a careful study of their lives and progress, we ourselves ascend to the heights of excellence. "Serpens nisi serpentem edent, non fit draco." To these men we owe service not only, and of all servitude that of the imagination is most difficult to compass.

Much has been written of late on architecture, with much sense, acuteness, and fancy, but unfortunately the most popular authors have not been professional men, practically acquainted with their subject. Everything has been done to unsettle, but nothing to systemise the ideas of the students of the day. With all due deference to the studies of our predecessors, with all proper admiration for the styles of the past, our present object, the object of all professional leaders, should be to consolidate and arrange the knowledge which we are now in possession of, and from the lessons thus gained, and the examples thus given, to strike out a new path for the powers of the architectural artist, and bring back the art to its normal state, which is one of gradual but certain progression, founded on scientific and artistic knowledge, keeping a careful hand over the wild and extravagant fancies of the more daring minds, and guiding onward the unwilling and faltering progress of the more timid;—to teach that merit exists in all styles, and is irrespective of fashion, which is mutable and often unjust; that the principles of our art are fixed and certain; that however much rules may be altered, they are not to be despised or disregarded; that true construction is the very principle of all progress; and that besides the excellent varied resources in stone for our study, still, above all, that for the application of all these theories, a careful study, a right appreciation, a practical knowledge of art, is indispensably necessary, and can only be gained by an industrious use of the hand and eye as well as of the mind. J. B. W.

ORDNANCE WARE.—The stables at Colesberg, belonging to the Cape Mounted Rifles, and built by the Ordnance at an expense of 1,000*l.*, have been sold for 40*l.* It is much to be regretted that so large a building of this kind, much larger than any other in Colesberg, should be sacrificed in this manner, when it might have been usefully appropriated as a schoolhouse or fever hospital.—*United Service Gazette.*

IMPROVEMENT OF "LORD MAYOR'S SHOW."

MR. GODWIN'S letter to the Lord Mayor elect,* sketching the history of the show, and suggesting the desirability of rendering it more worthy of the time and country than has lately been the case, was referred to the Lord Mayor and the Committee for conducting the entertainment, and we may now state that it has been determined in consequence to attempt to make the present pageant one of more than usual interest. We trust that taste and good judgment will be called in to guide the endeavour.

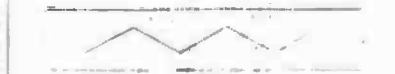
We have received a number of letters from men with knowledge on the subject, all concurring in the suggestion. From one we learn that the cost of the show, including the dinner, has lately been 2,425*l.*, so that something satisfactory might surely be expected. Of this the City contributed 500*l.*, the Lord Mayor 1,112*l.*, and the Sheriff a like sum between them. The item of charge for the men in armour was 110*l.* 10*s.* The cost of the banners, barges belonging to the companies, trappings for horses, &c., did not come into this sum. One city antiquary writes, that the principal object, and his retinue, (should) represent the city standard-bearer. "Robert Fitzwalter held Baynard's Castle, to him and his heirs, on the tenure of being the city standard-bearer and leader of the civic forces in time of war."

The recent *Volks-fest* at Munich, mentioned in another page, afforded a proof of what artistic taste can do in similar cases, without large expenditure: the inhabitants of Au sent a model of their church, with its stained glass windows; the joiners a model house; a pavilion of Byzantine form, drawn by richly caparisoned horses, contained the bust of King Louis; the porcelain works afforded a collection of fine forms, and the car of the sculptors and artists was charmingly arranged.

"PUBLIC CONVENIENCES."

PERMIT me to congratulate you on the moral courage you have shown in regard to these matters.

What think you of a convenience at each cabstand, somewhat of the following plan, with a pen-house covering:



It need not occupy more space than one horse and cab. Where the cabstand is very long, there might be one at each end.

They should be under the eye of the waterman of each stand, who is himself now under the control of the police.

The water should not run into the sewers, but into a moveable vessel filled with sawdust, and changed every morning early.

As the enterprising farmers of the clay soil around us are beginning to appreciate the inestimable value of such a compost, I think a capitalist or two could be found to put up a few dozen of such conveniences without plaguing the parishes or interfering with the Commissioners of Sewers.

LEWIS C. HERBERT.

We have just seen plans for accommodations, with fire and police stations combined, by Mr. W. Austin, which seem very meritorious. In connection with the proposed accommodations, telegraphic wires are to be attached so as to ring an alarm of fire outbreak to the various brigade offices in the metropolis from any point or locality. The same notice of fire outbreak, riot, &c., to be telegraphed to all police stations. The erections are formed wholly of iron, and have reservoirs of water in the upper part of the construction.

HEIGHT OF THE NEW HOUSES OF PARLIAMENT.—In reply to a correspondent, the height of the water front of the New Houses of Parliament is in the centre 60 feet, and at the sides 70 feet. The present height of the Victoria tower 140 feet: its ultimate height is not yet determined.